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Dostoevsky in Spain: A Short History of Translation and Research

[Dostoevsky is] one of the most extraordinary events of the 19th century. Among Europe's spiritual wildlife, he would be something like the *Diplodocus*.

Pío Baroja¹

Introduction

Even today the subject «Dostoevsky and Spain» is very rare in Dostoevsky studies. It is, however, an important topic not only because Spain is a recurrent theme in Dostoevsky's work, but also because the Russian writer had a great influence on Spanish thinkers after he was introduced to Spanish culture at the end of the nineteenth century. In order to understand how Dostoevsky was translated and read in Spanish society, I will examine, first of all, when and how the name «Dostoevsky» began to be popular among Spanish readers and when the first translations were published. Secondly, I will show which image of the Russian writer was formed in Spanish intellectual circles and how they were influenced by him. Finally, I will lay out the main areas of Dostoevsky research in Spain.

¹ *Juventud, egolatría* (1917), in Baroja (1948):148.

Dostoevsky's route to Spain

In an article entitled «Достоевский и писатели Испании», the well-known Russian Hispanist Vsevolod E. Bagno stated:

Значение творчества Достоевского для испанских писателей до сих пор не изучено, однако уже сейчас, по-видимому, можно сказать, что оно представляет собой более сложную проблему, чем проблема влияния на них Толстого или Тургенева.²

Despite the time that has passed since these words were written and how advanced international Dostoevsky research is, the question of Fyodor Mikhailovich Dostoevsky's reception and influence in Spain is still unresolved³.

While Russian literature has a long tradition, which begins with *Nestor's Chronicle* (s. XII), A. S. Pushkin, N. V. Gogol, I. S. Turgenev, L. N. Tolstoy and F. M. Dostoevsky were the writers who inaugurated the so-called «Golden Age» of Russian letters. This literature was introduced to Spain in the second half of the nineteenth century by the Spanish diplomat Juan Valera (1824-1905), who, as part of an extraordinary embassy sent from Madrid to St. Petersburg, spent six months in Russia (from December 9, 1856 to June 6, 1857)⁴. From St. Petersburg, Valera wrote 45 letters to Spain: a few of these to his family and the remainder to his friend Leopoldo Augusto de Cueto⁵. In these letters, Juan Valera not only reflected on Russian politics and society, but also commented on literary matters, especially thanks to his contacts in the highest Russian cultural circles, who kept him well informed of current cultural developments. Notwithstanding the private nature of these reflections, the letters sent from Russia by Valera were published in a mutilated version

² Bagno (2006):361; cf. also (1982):145.

³ In spite of the excellent approaches of Дорошевич (1902):332-334; Рахманов (1930):329-349; Portnoff (1932); Rodríguez Beteta (May 17, 1936):2; Державин (1947):42-44; Siles Salinas (1968):267-271; Schanzer (1970):815-822, and (1972); Megwinoff (1975); Edgerton (1981):419-438, Bagno (1982) and (2006), and Tejerizo (2007).

⁴ Until this time, it seems that only one study was dedicated to Russian literature: Anonymous (1852):398-399.

⁵ See Valera (2005).

in the newspaper *La España*⁶, thus contributing to the popularization of Russian national and cultural reality in the Spanish society⁷.

This first approach to Russian literature by Juan Varela was later followed by a series of articles published in newspapers⁸, as well as books⁹ and even lectures¹⁰ on the political, social and literary question in Russia.

Concerning Dostoevsky, although Russian literature was already quite widespread among educated Spanish circles¹¹, his name seems to appear for the first time in Spain in 1867¹². It was, however, thanks to Countess Emilia Pardo Bazán's lectures «Revolución y Literatura en Rusia»¹³, held at the Ateneo (Madrid), on April 13, 20 and 27, 1887, that Russian literature and Dostoevsky in particular were definitely introduced to Spain.

In her first lecture, the Countess Pardo Bazán with admirable humility admitted that because of her ignorance of the Russian language¹⁴, and because she was not able to go to Russia (p. 11), she could merely offer an introductory overview of Russia, its history, and its political present, and analyze the most popular Russian contemporary authors in order to arouse curiosity in the audience with the hope that «someone better qualified than me may take up and carry on this first and tentative attempt» (p. 12). She intended to summarize the results of her French language readings of major works of Russian writers, as well as works about the country and its civilization, which she carried out during her winter stays in Paris and her subsequent visits to the National Library of

⁶ Specifically December 17 and 19, 1856; January 4, 11, 14, 21, 23, and 28, 1857; February 14, 18, 20, 21, 22, 24, 25 and 27, and March 1, 12, 15, and 19, 1857.

⁷ See «'Письма из России' Хуана Валеры как литературный памятник», in Багно (2006):317-330.

⁸ Cf., for instance, Hinojosa (1880):504-526; Toro y Gómez (August, 1880):486-496; Suárez Capalleja (April 15, 1881):257-278; Carreras (April 27, 1881):189-192, or García Gómez (July 10, 1882):3.

⁹ Cf. Castelar (1881) and Arnau e Ibáñez (1881).

¹⁰ Cf. José Leonardo's lecture «El estado actual de Rusia», held in Madrid, on February 21, 1880.

¹¹ Cf. Алексеев (1964) and Оболенская (1998).

¹² Cf. M. (March 31, 1867):100. See also García Ramón (September 30, 1886):589-599, here 599, and Pastor Aicart (1886):235.

¹³ For E. Pardo Bazán's life and work, see Bravo-Villasante (1973); Clèmessy (1981), and Acosta (2007).

¹⁴ Cf. Pardo Bazán (1909⁴):9. All quotations are from this edition in my own translation.

France¹⁵. Among the Russian writers she wanted to present to the Ateneo's audience was the «stunning psychologist Dostoevsky».

While it should be recognized that, in her exposition of Dostoevsky, the Countess is indebted to Eugène-Melchior de Vogüé's book¹⁶, her interpretation is, nevertheless, quite personal. As she openly acknowledged, the reading of *Crime and Punishment* in Paris in 1885 was the «gloomy portal through which I entered into the building of Russian literature» (p. 374; cf. p. 3).

Pardo Bazán describes Dostoevsky as a «visionary» (p. 303), and a «mystic» (p. 425), who «sees humanity through his murky thinking and confused spirit» (p. 393). With Dostoevsky, the novel genre takes on a new dimension: he no longer seeks classic harmony, but shows «the feverish, unreasoning, morbid psychological intensity of the cultivated minds of his country» (p. 356). As a result, the Countess speaks about the existence of a «tortured, twisted, satanic, but intense, grand and dominant» beauty in his work (p. 379).

Pardo Bazán find examples of this world, where «the horrible is beautiful, despair is consoling, [and] the ignoble has a halo of sublimity» (p. 357), in *Notes from the Dead House*, which she compares, following de Vogüé,¹⁷ with Dante's *Inferno* (p. 368). As Pardo Bazán comments later regarding *Crime and Punishment*, she emphasizes the Russian writer's genius and his in-depth-psychological analysis, and affirms that E. A. Poe, «with all his suggestive intensity and his feverish imagination, [never] achieved any such [Dostoevsky's] tremendous psychological

¹⁵ The Countess listed 34 secondary sources and 13 works of Russian literature in her bibliography. But she not only read these works, but also established contact with some Russian revolutionary immigrants, among them, I. Y. Pavlovsky (she read his *En cellule. Impressions d'un nihiliste*, traduit du russe par A. N. Loukanina, préface et postface d'Ivan Tourguéniev, published in *Le Temps*, November 12-25, 1879) and L. A. Tikhomirov (who wrote *La Russie politique et social*, Paris, 1886), as well as with French intellectuals who knew Russian culture and literature firsthand, authors such as the Vicomte Eugène-Melchior de Vogüé (Cf. Hans Hinterhäuser, 1977:29), who is nominally cited in her lectures. These were published immediately afterward in book form as *La revolución y la novela en Rusia. Lecturas en el Ateneo de Madrid*, three tomes, Madrid: Tello. This work was by the way so successful that a second edition was published the same year, this time in one volume.

¹⁶ And how could it be otherwise, since the Countess knew personally not only the author, but also his work, which was the only serious study of Russian literature in Europe at that time? See Hilton (1952):215-225; González Arias (1994):215-225; Patiño Eirin (1997):239-273, and Барно (1998):162-166, and (2006):381 and 394.

¹⁷ Cf. de Vogüé (1886):237.

analyses» in his works (p. 377). Despite her admiration for Dostoevsky's art and genius, the Countess describes the essence of the Russian writer as follows: «He was a bundle of nerves, a harp with strings too tense, he was a victim of epilepsy and hallucinations» (p. 366).

Although these words describing Dostoevsky could convey to the listener and later reader of these lectures a negative opinion in the same way E. M. de Vogüé had done in France¹⁸, Pardo Bazán's success was immediate¹⁹. Following her lectures and their publication Dostoevsky's name began to be popular among Spaniards, as evidenced by the fact that, just three years later, his texts began to be translated into Spanish.

Dostoevsky's translations

Russian literature was introduced in Europe mainly through two countries which had been historically characterized by their strong political and cultural ties with Russia: Germany and France. The first German translation of Dostoevsky, for example, dates from the year 1846²⁰, while the French from 1884²¹. However, the dominant language in European intellectual circles until the mid-twentieth century was French, so French translations of Dostoevsky's works were the ones which had greater impact and influence on European readers²².

Spain thus became familiar with Russian writers through French translations, which served as the basis of the first translations of Russian novels into Spanish²³. The French translations of Dostoevsky had, nevertheless, some very specific characteristics:

¹⁸ Cf. Gide: «Dostoïevsky d'après sa correspondance» (1908), in Gide (1950; 1923¹):1-46, esp. 2-4.

¹⁹ Cf. Bravo-Villasante (1973):148, and Pérez Galdós, «Conferencias de Emilia Pardo Bazán en el Ateneo. Madrid, 15 de abril de 1887», in Pérez Galdós (1923):203-208.

²⁰ The very first German translation was *Poor Folk*, by W. Wolfsohn, published in *Jahrbuch für slawistische Literatur und Kunst*, 1846. Cf. for more details Kampmann (1931):8 ff., and Gerigk (2000).

²¹ The first French translation was *Humiliés et offensés* (Traduit du russe par Ed. Humbert, Paris, 1884), followed by *Le Crime et le châtement* (Traduit du russe par V. Dérely, Paris, 1884; 2 vol.).

²² For instance, on Friedrich Nietzsche. See Morillas (2011):163-190.

²³ The first translation of Russian literature was made, for example, from the French version of G. R. Derzhavin's *Boz*. Cf. Derzhavin (1838):182-186.

- Most of them had a «commercial» title, i.e. different from the original ones.
- The reader did not have a complete text (these editions had deletions and/or additions from the translators or editors, etc.).
- The image conveyed was strongly influenced by the negative exposé of Dostoevsky in E.-M. de Vogüé's *Le roman russe*²⁴.

The first translations of Dostoevsky were published in the journal *La España Moderna*, probably under the Countess Pardo Bazán's influence. Thus, the first text, «La centenaria» (Столетняя), appeared in June 1890²⁵, relatively late in comparison with the works of other Russian authors²⁶. It was followed by other short stories like «Cálculo exacto» (Елка и свадьба)²⁷, «El Mugik Marey» (Мужик Марей)²⁸, «Alma de niña» (Неточка Незванова)²⁹, and «La mujer de otro» (Чужая жена и муж под кроватью)³⁰. In 1891 was the turn of the first Spanish version of a Dostoevsky novel: *La casa de los muertos (memorias de una vida en la cárcel de Siberia)* (Записки из Мёртвого дома), with a preliminary study by Emilia Pardo Bazán. The next year the «second part» was published with the title: *La novela del presidio. La vida plural. Segunda parte de La casa de los muertos*.

Gradually the main works of the Russian writer were also translated into Spanish: *Apuntes del subsuelo* (Записки из подполья; 1900), *Alma de niña* (Неточка Незванова; 1900), *Crimen y castigo* (Преступление и наказание; 1901), *El jugador* (Игрок; 1902), *Noches blancas* (Белые ночи; 1902), *La aldea de Stepánchik* (Село Степанчиково и его обитатели; 1910), *Pobres gentes* (Бедные люди; ca. 1910), *Humillados*

²⁴ Cf. for more details Оболенская (1998):57ff.

²⁵ Th. Dostoievsky (June 1890):167-174.

²⁶ Turguenev was translated into Spanish in 1882 in *Revista contemporánea*, and Tolstoy's *Anne Karenine* Spanish translation dates from 1888 (*Ana Karenina: novela rusa*, trad. de Enrique L. de Verneuil, Barcelona: Artes y Letras). Cf. also Schanzer (1972):xviff.

²⁷ Th. Dostoievsky (October, 1890):25-33.

²⁸ Th. Dostoievsky (August, 1891):192-199.

²⁹ T. Dostoiewsky (February, 1906):122-160; (March, 1906):135-165; and (April, 1906):125-161. This Spanish version of *Nétochka Nezvánova* (1849) appeared for the first time in book form in 1900.

³⁰ T. Dostoiewsky (February, 1907):149-166, and (March, 1907):129-152.

y ofendidos (Униженные и оскорбленные; 1918), *El idiota* (Идиот; 1920), *El doble* (Двойник; 1920), *El adolescente* (Подросток; 1922), *Los hermanos Karamázov* (Братья Карамазовы, 1923?), *Los demonios* (Бесы; 1924)³¹, as well as other texts³².

In the 1920s some of these works were translated by Russian émigrés who settled in Spain. While these translations are not stylistically as good as the earlier ones, they were at least based on the original Russian text. In these years the first edition of Dostoevsky's complete works was also carried out by the publisher Atenea/La Nave (Madrid). Among the main translators we find Alfonso Nadal, Carmen Abreu, Ricardo Baeza and R. Z. Zhukovsky. However, the first direct translation from Russian of all Dostoevsky's works was made by Rafael Cansinos Assens. This initiative of Editorial Aguilar (Madrid) appeared in 1935 in two volumes with an introductory essay on the Russian writer's life and work³³.

The outbreak of the Spanish Civil War and the Second World War brought translation of Dostoevsky's novels to a halt³⁴. However, as Spaniards who had fled to Russia gradually returned to their country, Spain gained a group of people who knew Russian language and culture very well. Among them it should be mentioned Augusto Vidal, a former Communist fighter in the Spanish Civil War and a professor at Moscow University, who gathered Juan Luis Abollado, Victoriano Imbert, Lidia Kúper and José Laín Entralgo in order to re-translate all Dostoevsky's work at request of Jose María Boix, owner of Editorial Vergara (Barcelona)³⁵. This new edition of Dostoevsky's complete works

³¹ A year earlier the unpublished chapter (Stavrogin's confession) of *The Devils* was translated, together with some texts from the notebooks: *La confesión de Stavrogin y el plan de La Vida de un Gran Pecador, con notas explicativas* (1923). A new translation dates from 1945.

³² See for instance *Diario de un escritor (selección)* (1923); *La patrona. Más dos historias breves* (1924); *Un ladrón honrado* (1928); *El bufón, el burgués y otros ensayos* (1929); *El eterno marido* (1930), and *Un trance apurado* (1939).

³³ Dostoevsky (1935a), and (1935b). The 4th edition, «corrected and augmented with abundant unpublished material», dates from 1949 (3 vols.).

³⁴ H. C. Granch's translations for Maucci (Barcelona) deserve mention: *La mujer de otro. La patrona* (1940), *El sueño de un hombre ridículo. Era mansa y tímida. Un ladrón honrado. Bobok* (1944?), *Un corazón débil. Polsunkov, Un trance apurado* (1944), or *Las noches blancas (novela sentimental). Un árbol de Navidad y una boda. El señor de Projarchin* (ca. 1945). See also the translation of Pedro Ribes: *Bobok, seguido de: Corazón débil* (1943).

³⁵ Dostoevsky (1969; 9 vols.).

contained a preliminary essay by José Luis L. Aranguren and a study on Dostoevsky's life and work by Augusto Vidal.

Other Spanish commentators or translators of Dostoevsky are Ricardo San Vicente³⁶, Isabel Martínez (aka Bela Martinova)³⁷, Juan López-Morillas³⁸, Selma Ancira³⁹, and Natalia Ujánova⁴⁰. Likewise a new wave of translators are providing new versions of Dostoevsky's most representative works⁴¹, as we can see for example with the new version of *The Diary of a Writer*⁴², or the revised edition by Ricardo San Vicente of the complete works published by Augusto Vidal (in process)⁴³.

Dostoevsky's reception in Spain

Although there was already some interest and knowledge of Russian literature among the Spanish intelligentsia before 1887⁴⁴, it is thanks to the lectures of the Countess Pardo Bazán that, as I said, Russian literature spread significantly in Spain with regard to translations as well as to reception⁴⁵ and influence⁴⁶.

Concerning the reception of Russian authors, it must be pointed out that the first writer who aroused sympathy among the Spanish public was

³⁶ He is the chief editor of the revised edition of Vergara's Complete Work of Dostoevsky and has written many articles and held lectures on Dostoevsky and other Russian writers.

³⁷ She translated several works of Dostoevsky and also a selection of his short stories. See Dostoevsky (2007).

³⁸ He translated Dostoevsky's major novels and short stories for Alianza Editorial, Madrid.

³⁹ See Dostoevsky (1995).

⁴⁰ See her *The Brothers Karamazov* edition (1987).

⁴¹ See for example Dostoevsky's translations of Fernando Otero and José Ignacio López for Alba Editorial (Barcelona).

⁴² Dostoevsky (2010).

⁴³ The first volume is already published: Dostoevsky (2009).

⁴⁴ Cf. for example Leopoldo Alas Clarín's review of Pardo Bazán's *Los Pazos de Ulloa*, in *La Ilustración Ibérica* (January 29, 1887), p. 70.

⁴⁵ Cf. Pérez Galdós, «Conferencias de Emilia Pardo Bazán en el Ateneo. Madrid, abril 15 de 1887», in *Obras completas* (1923):203-208; *Epistolario de Valera y Menéndez Pelayo, 1877-1905* (1946); see esp. Menéndez Pelayo's letters from May 7 and June 29, 1887, and Varela's letters from June 11 and 30, August 18, 1887, and July 28, 1891; Varela (July-August, 1887):117-132, and Thion Soriano-Mollá (2003):97-148, here 124.

⁴⁶ Gómez de Baquero (June 16, 1927):5.

not F. M. Dostoevsky, but L. N. Tolstoy⁴⁷. From an ethical, political or religious point of view, many Spanish readers had a clear predilection for Tolstoy, since he was considered – sometimes together with Dostoevsky – as the highest representative of the Russian soul⁴⁸. Antonio Machado illustrates this perspective in a speech given in Segovia on April 6, 1922. Although he mentions Tolstoy and Dostoevsky as the greatest exponents of Russian literature⁴⁹, it is Tolstoy, not Dostoevsky, the great Spanish poet writes, who represents «the sense of piety [that] permeates all modern Russian literature» (pp. 93-94).

Despite this initial preference for Tolstoy, it should be noted that already early in the twentieth century Dostoevsky's name began to play a very significant role in public discussions. Thus, the first studies published in 1887 dealt with Dostoevsky as a novelist⁵⁰, while later he was considered a legal writer and a sociologist because of the first translations of his works⁵¹. In 1903, J. Juderías, a Spanish intellectual who knew the Russian culture and language, wrote a review⁵² of M. Kheisin's study «Dostoevsky i Nietzsche»⁵³, and in the 1920s appeared articles written by Ricardo Baeza⁵⁴, Gaziel⁵⁵ and Corpus Bargas⁵⁶, and also Armando Donoso's book *Dostoievski, Renán, Pérez Galdós*⁵⁷.

Among Spanish writers of the early twentieth century who were particularly influenced by the work of Dostoevsky, we can mention the following ones: Miguel de Unamuno, José Ortega y Gasset, and Pío Baroja.

⁴⁷ Condesa Pardo Bazán (1910):377-392.

⁴⁸ Cf. the articles published by F. Araujo in *La España Moderna* during the years 1902-1912, especially Araujo (September 1, 1901):199-200.

⁴⁹ Cf. Machado (1980):89-95.

⁵⁰ Anonymous (October 11, 1887):2, and Zeda (July 15, 1900):1-2.

⁵¹ Tarde (October, 1893):43-85, and, above all, Koni (April 30, 1899):120-136.

⁵² J. Juderías (September, 1903):157.

⁵³ M. Л. Хейзин, «Достоевский и Ницше» // *Мир Божий*, n° 6 (1903), стр. 119-141.

⁵⁴ Baeza (February 19, 1921):1 and (February 20, 1921):1; (October 6, 1926):2 and (October 8, 1926):5-6; (December 24, 1926):2, and (January 1, 1927):2 and (January 6, 1927):3. These studies were compiled later in *Comprensión de Dostoiewsky y otros ensayos* (1935).

⁵⁵ Gaziel (pseud. Agustí Calvet) (June 28, 1926):1.

⁵⁶ Corpus Bargas (October, 1923):132-135.

⁵⁷ Armando Donoso (1925). This text was already published in 1922 in essay form in *Nosotros* (Buenos Aires), n° 42 (pp. 433-473) and n° 43 (pp. 50-79).

Dostoevsky's influence on Miguel de Unamuno has been widely studied and can be seen in *Niebla* (1914), and mainly in *San Manuel Bueno, Mártir* (1931), which has many points in common with the *Poem of the Grand Inquisitor*. Both these works deal with the question of faith and people's need to believe in the existence of an almighty being that gives meaning to their lives⁵⁸. In an article entitled «Un extraño rusófilo» Unamuno stated his admiration for Dostoevsky as follows:

my vision of Russia, my Russia, arises from my reading of Russian literary works, mainly Gogol, Turgenev, Tolstoy, Gorky, and especially Dostoevsky. Dostoevsky is, I must confess, my principal source concerning Russia. My Russia is the Russia of Dostoevsky.⁵⁹

Unamuno focused later on Dostoevsky in different essays, such as «Sobre el género novelesco»⁶⁰ or «Dostoyeusqui sobre la lengua»⁶¹, and especially in the book *La agonía del cristianismo*, where he linked Dostoevsky with Marx and Bolshevism⁶².

The Spanish philosopher José Ortega y Gasset also devoted some texts to the Russian writer. Dostoevsky's name first occurs in 1915 in «La voluntad del Barroco»⁶³. In this article, Ortega y Gasset carries out a series of reflections on the novel, which he will develop further in «Pensamientos sobre la novela». The Spanish philosopher certifies the death of the novel as a «positivist literary genre», while stating that the success of authors such as Stendhal and Dostoevsky is due to their return «to the Baroque» (p. 403). This «Baroque» style in Dostoevsky's work is reflected in his desire «not to insist on the material of his characters» (p. 404). What matters to the Russian writer is «to produce in the internal

⁵⁸ For Dostoevsky's influence on Unamuno, see Godoy (1970):31-40; Mermall (1978):851-859; Crone (1978):43-60, Корконосенко (2002), and Hita (2004):297-307.

⁵⁹ «Un extraño rusófilo» (October 28, 1914), now in Unamuno (1971):1246-1251, here 1248 and 1250. Cf. also K. Korkonosenko (2000).

⁶⁰ «Sobre el género novelesco» (September 3, 1920), now in Unamuno (1953):440-443.

⁶¹ «Dostoyeusqui sobre la lengua» (September, 1933), now in Unamuno (1953):444-447.

⁶² *La agonía del cristianismo* (1924) in Unamuno (1983):452-453.

⁶³ «La voluntad del barroco» (August 12, 1915), now in Ortega y Gasset (1953):403-406. All quotations are from this edition.

field of the work a pure dynamism, a system of tense affects, and a stormy turn of the spirits» (ibid.)⁶⁴.

But if there is a Spaniard who really deserved to be called a «Dostoevskian writer» in the full sense of the word, this is undoubtedly Don Pío Baroja, who asserted that he was an «enthusiastic admirer»⁶⁵ of Dostoevsky throughout his life. Already at the age of 18, Baroja devoted an article to Dostoevsky⁶⁶, after which the Russian writer became a recurrent theme in all his works, articles, and conference papers. Baroja describes Dostoevsky as a «comedian»⁶⁷, an «oriental»⁶⁸, a «sentimental lunatic»⁶⁹, the author of «works [...] wildly pessimistic», where he puts «his restless and Dionysian soul»⁷⁰, a «man of genius»⁷¹, a «great novelist», but mediocre philosopher⁷², and as a writer who, like Dickens or Tolstoy, had given importance to «the people»⁷³ in his novels. Baroja describes also Dostoevsky, together with Tolstoy, as «the last great writers of the world»⁷⁴. Finally, Baroja underlines Dostoevsky's political fight against the progressive ideals of the nineteenth century⁷⁵ and argues he belongs among those people, «who raise their tower, where the winds hit».⁷⁶

Baroja's interpretation of Dostoevsky is not limited, however, to this series of comments scattered throughout his literary work, but can be found in a second text fully dedicated to the Russian writer, published on April 24, 1938: «El desdoblamiento psicológico de Dostoevski»⁷⁷. Baroja's essay illustrates his unceasing admiration for Dostoevsky, as well as his medical interpretation of the Russian writer. Thus, highlighting not only Dostoevsky's, but also his heroes' «schizophrenia», he adumbrates –

⁶⁴ See for more details W.-B. Edgerton (1981):421-423.

⁶⁵ Cf. Baroja (1949):314.

⁶⁶ Cf. Baroja (March 17, 1890), now in Baroja (1973):69-73.

⁶⁷ Cf. Baroja: *La caverna del humorismo* (1919), in Baroja (1948):455.

⁶⁸ Cf. Baroja: *Divagaciones apasionadas* (1924), in Baroja (1948):501.

⁶⁹ Cf. Baroja: *Intermedios* (1931), in Baroja (1948):709.

⁷⁰ Cf. Baroja (1952):93.

⁷¹ Cf. Baroja (1952):115.

⁷² Cf. Baroja (1947):46.

⁷³ Cf. Baroja: *Rapsodia* (1936), in Baroja (1948):960, and also (1947):274.

⁷⁴ Cf. Baroja (1947):46.

⁷⁵ Cf. Baroja (1979):689, and also (1947):214. Baroja described him also as an «Anarchist» (1952:137).

⁷⁶ Cf. Baroja (1947):81.

⁷⁷ «El desdoblamiento psicológico de Dostoevski», *Pequeños ensayos* (1943) in Baroja (1948):1066-1071.

probably without having read him – Mikhail Bakhtin's theory of polyphony. The main difference between Baroja and Bakhtin lies in the fact the Spanish author attributes the «polyphonic» character of Dostoevsky's work to his «schizophrenic illness».

After the Spanish Civil War and the Second World War, Dostoevsky scholarship was mostly limited to biographies⁷⁸ and to a political interpretation of his life and work⁷⁹. The major interpretative study during this time was José Luis López Aranguren's *El cristianismo de Dostoevski* (1970).

There are two main schools of Dostoevsky research in Spain today. The first one is represented by the Slavic Department of the University of Granada and its journal, «Mundo Eslavo». Its main representative is Prof. José Antonio Hita, author of two important Dostoevsky monographs: *Dostoevski y la crítica rusa* (2002) and *Nueva visión de la obra de Dostoevski* (2003). We must also mention his comparative studies of Spanish and Russian literature, and Dostoevsky⁸⁰.

Other members from the University of Granada who deserve to be remembered are Natalia Arsentieva, who has focused her interest on Dostoevsky's metaphysical and theological character and his relation with Spanish culture⁸¹; Leopoldo La Rubia, who has examined *The Double* and its resemblances with Kafka and other authors⁸²; and Benamí Barros, who has successfully treated many symbolic aspects of Dostoevsky's work and has done fine philological analysis of some of his main novels, for example, *Crime and Punishment*⁸³.

Close to Granada's circle, it is worth mentioning the research of Luis Beltrán Almería, professor at the University of Zaragoza, who has

⁷⁸ Cf., among others, Onieva (1954), and Vidal (1972; later published as *Dostoyevski: el hombre y el artista*, 1990).

⁷⁹ Cf. Erizalde Armendariz (December 1959):481-489.

⁸⁰ See his paper in Barcelona Dostoevsky Conference 2006: «El mal como realidad ontológica en Dostoevski y Sologub».

⁸¹ See for example Arsentieva (2008):353-372, and her paper in Barcelona «La obra de Dostoevski como discurso metafísico».

⁸² See La Rubia (2002):139-147, and his paper in Barcelona «La condición esquizoide del hombre moderno a través de la figura del funcionario en la obra de Gógol, Dostoevski y Kafka».

⁸³ See for example Barros (2010a) and (2010b).

investigated the question of Dostoevsky's polyphony in dialogue with Bakhtin and other authors⁸⁴.

The second line of Spanish Dostoevsky studies is in Madrid with Isabel Martínez (aka Bela Martinova) and Iván Iniesta as its main representatives. Dr. Martínez has published a brief biography of the writer, and has examined the questions of nihilism and the «double» in Dostoevsky's work⁸⁵, while Dr. Iniesta has interpreted Dostoevsky from a medical point of view⁸⁶. As an independent Dostoevsky scholar Joan Pegueroles, S. I. deserves also to be mentioned⁸⁷.

Finally, it should be added that since 2004 there is a regional section of the International Dostoevsky Society (IDS) (www.dostoevsky.org) in Spain⁸⁸. The opening of the Spanish section of the IDS in Geneva made it possible to organize the first national Dostoevsky Conference in Barcelona two years later. This event gathered the main Spanish Dostoevsky scholars, who shared their dedication and passion for Dostoevsky with colleagues from other countries, such as Russia, Latvia, Poland, Czech Republic, France, Belgium, Holland and Mexico⁸⁹.

Closely related to the first Spanish Dostoevsky Conference are the five seminars on the Russian writer that have taken place at the University of Granada with the participation of scholars nationwide.⁹⁰

The quality of the Spanish Dostoevsky research is also seen in the increasing presence of scholars at international conferences such as, for example, those organized by the Russian Dostoevsky Society in Moscow in December, 2006⁹¹, by the IDS in Budapest in July, 2007⁹², or in Naples in June, 2010⁹³.

⁸⁴ See his paper in Barcelona «Una crítica a la lectura bajtiniana de *El idiota*» and (2009):69-74

⁸⁵ See Martínez (1996); (2002):48-52, and (2003).

⁸⁶ See Iniesta (2004) and (2011).

⁸⁷ See, for example, Pegueroles (1974):219-241; (1975):30-63, and (1995):205-214.

⁸⁸ See the website of the IDS's Spanish Section: www.agonfilosofia.es.

⁸⁹ See the Barcelona Dostoevsky Conference's program: <http://www.dostoevsky.org/barcelona.pdf>, and the review of Morillas (2008).

⁹⁰ Seminars organized in February-March 2002 («Dostoievski y Kafka: Dos clásicos vigentes»), March 2006 («Dostoievski y el siglo XX»), March 2007 («Dostoievski y el siglo XX. El nihilismo»), March 2009 («El pensamiento estético y político de Dostoievski en el mundo contemporáneo»), and March 2012 («Dostoievski en España»).

⁹¹ See the program in <http://www.dostoevsky-fund.ru/page.php?id=36>

⁹² See the program in <http://www.dostoevsky.org/Budapest/main.html>

⁹³ See the program in <http://www.dostoevsky.org/programm.pdf>

All these activities carried out since Countess Emilia Pardo Bazán's lectures in 1887 show the great progress regarding studies of Russian literature, and of Dostoevsky's life and work in particular, that has taken place in Spain. The Russian writer's works are not only translated with a great quality, but also studies of Dostoevsky are written and cultural events are organized such as, for instance, «Dostoievski confabulado», an act carried out by *Réplica Teatro* in March, 2011, in which the great Russian writer was celebrated with an exhibition of his life, a series of academic lectures, and an brilliant staging of two significant Dostoevsky's works⁹⁴. In this sense, it could be said that Dostoevsky has begun to speak Spanish, fluently.

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⁹⁴ These works were *White Nights* and *The Poem of Grand Inquisitor*. See the program in <http://replikateatro.com/replika/2011/03/dostoievski-confabulado-marzo-de-2011/>

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